

Romanesque Art
Meyer Schapiro

Selected Papers



Romanesque Art Selected Papers

Paul Mattick



Romanesque Art Selected Papers:

Selected Papers 01 Romanesque Art Meyer Schapiro, 1977 This long awaited volume which includes much valuable material on Romanesque Art that has been unavailable for many years will be of interest not only to students of the history of art or of medieval history and culture in general but also to all readers concerned with the broadest problems of aesthetics the history of ideas and the sociology of art and religion The first in a four volume series of Meyer Schapiro s Selected Papers future volumes will range from Modern Art to Early Christian and Byzantine art forms and will include papers on the Theory and Philosophy of Art this publication embodies a number of Professor Schapiro s seminal studies of Romanesque sculptures together with articles on manuscript art linked to those sculptures Of particular relevance is the richly illustrated study of the sculptures of the cloister and portal in the French abbey of Moissac which was one of the first approaches to those master works from an artistic point of view This classic analysis is complemented by a consideration of Mozarabic and Romanesque styles in manuscript paintings and some sculptures from the Castilian abbey of Silos a study of artistic innovation as an historical process in the context of changes in religious social and political life Still another chapter treats the aesthetic response of individuals during the eleventh and twelfth centuries to Romanesque Art through a series of translated texts of that period which have an extraordinarily modern flavor These papers are wide ranging studies of many aspects of Romanesque Art the forms the expressive character the content the social roots the historical moment and situation all investigated in a searching but also imaginative way Artistic structures are approached with the same objectivity as the documents and the archaeological data With that graceful scholarship for which he is justly honored and admired the author applies evidence from literature religious texts folklore social and political history epigraphy and paleography in reconstructing and interpreting the contents of the works of art **Romanesque Art** Meyer Schapiro, 1993

Romanesque Art Meyer Schapiro, 1977 This long awaited volume which includes much valuable material on Romanesque Art that has been unavailable for many years will be of interest not only to students of the history of art or of medieval history and culture in general but also to all readers concerned with the broadest problems of aesthetics the history of ideas and the sociology of art and religion The first in a four volume series of Meyer Schapiro s Selected Papers future volumes will range from Modern Art to Early Christian and Byzantine art forms and will include papers on the Theory and Philosophy of Art this publication embodies a number of Professor Schapiro s seminal studies of Romanesque sculptures together with articles on manuscript art linked to those sculptures Of particular relevance is the richly illustrated study of the sculptures of the cloister and portal in the French abbey of Moissac which was one of the first approaches to those master works from an artistic point of view This classic analysis is complemented by a consideration of Mozarabic and Romanesque styles in manuscript paintings and some sculptures from the Castilian abbey of Silos a study of artistic innovation as an historical process in the context of changes in religious social and political life Still another chapter treats the aesthetic response of

individuals during the eleventh and twelfth centuries to Romanesque Art through a series of translated texts of that period which have an extraordinarily modern flavor These papers are wide ranging studies of many aspects of Romanesque Art the forms the expressive character the content the social roots the historical moment and situation all investigated in a searching but also imaginative way Artistic structures are approached with the same objectivity as the documents and the archaeological data With that graceful scholarship for which he is justly honored and admired the author applies evidence from literature religious texts folklore social and political history epigraphy and paleography in reconstructing and interpreting the contents of the works of art Archaeology and the Pan-European Romanesque T. O'Keefe, 2015-03-02

Romanesque is the style name given to the art and architecture of Europe in the eleventh and twelfth centuries First used in the early nineteenth century to express the perceived indebtedness of the visual artistic and architectural cultures of this period to their Classical antecedents the term has survived two centuries of increasingly sophisticated readings of the relevant medieval buildings and objet d art The study of Romanesque as a stylistic phenomenon is now almost exclusively the preserve of art historians particularly in the English speaking world Here the Romanesque is subjected to a long overdue theoretically informed archaeological inquiry The ideological foundations and epistemological boundaries of Romanesque scholarship are critiqued and the constructs of Romanesque and Europe are deconstructed and alternative strategies for interpreting Romanesque s constituent material are mapped out This book should at the very least illuminate the need for debate *A Companion to Medieval Art* Conrad Rudolph, 2019-02-08 A fully updated and comprehensive companion to Romanesque and Gothic art history This definitive reference brings together cutting edge scholarship devoted to the Romanesque and Gothic traditions in Northern Europe and provides a clear analytical survey of what is happening in this major area of Western art history The volume comprises original theoretical historical and historiographic essays written by renowned and emergent scholars who discuss the vibrancy of medieval art from both thematic and sub disciplinary perspectives Part of the Blackwell Companions to Art History *A Companion to Medieval Art* Second Edition features an international and ambitious range of contributions covering reception formalism Gregory the Great pilgrimage art gender patronage marginalized images the concept of spolia manuscript illumination stained glass Cistercian architecture art of the crusader states and more Newly revised edition of a highly successful companion including 11 new articles Comprehensive coverage ranging from vision materiality and the artist through to architecture sculpture and painting Contains full color illustrations throughout plus notes on the book s many distinguished contributors *A Companion to Medieval Art Romanesque and Gothic in Northern Europe* Second Edition is an exciting and varied study that provides essential reading for students and teachers of Medieval art *Art and Architecture of Late Medieval Pilgrimage in Northern Europe and the British Isles* , 2022-07-18 This collection includes essays on the visual experience and material culture at medieval pilgrimage shrines of northern Europe and the British Isles particularly the art and architecture created to intensify spiritual experience for

visitors These studies focus on regional pilgrimage centers which flourished from the 12th 16th centuries addressing various aspects of visual imagery and architectural space which inspired devotees to value cults of enshrined saints and to venerate them in memory from afar Subjects include pilgrim dress jeweled and painted reliquaries labyrinths elaborate processions printed texts of the saint s life shrines sculpture and other architectural decoration and pilgrim souvenirs Profusely illustrated with 350 photographs this work will interest scholars and students of art history history religious studies and popular culture Contributors include Ilana Abend David Virginia Blanton Sarah Blick Katja Boertjes James Bugslag Lisa Victoria Ciresi Daniel K Connolly M Cecilia Gaposchkin Laura D Gelfand Anja Grebe Anne F Harris Kelly M Holbert Vida J Hull Jos Koldeweij Marike de Kroon Claire Labrecque Stephen Lamia Nora Laos Jennifer M Lee Albert Lemeunier Mitchell B Merback Scott B Montgomery Jeanne Nuechterlein Rita Tekippe William J Travis Kristen Van Ausdall Beno t Van den Bossche The print edition is available as a set of two volumes 9789004475168 *The Sainte-Chapelle and the Construction of Sacral Monarchy* Meredith Cohen,2015 This book offers a novel perspective on one of the most important monuments of French Gothic architecture the Sainte Chapelle constructed in Paris by King Louis IX of France between 1239 and 1248 especially to hold and to celebrate Christ s Crown of Thorns Meredith Cohen argues that the chapel s architecture decoration and use conveyed the notion of sacral kingship to its audience in Paris and in greater Europe thereby implicitly elevating the French king to the level of suzerain and establishing an early visual precedent for the political theories of royal sovereignty and French absolutism By setting the chapel within its broader urban and royal contexts this book offers new insight into royal representation and the rise of Paris as a political and cultural capital in the thirteenth century Sacramental Theology and the Decoration of Baptismal Fonts Frances Altwater,2017-06-23 Baptismal fonts were necessary to the liturgical life of the medieval Christian Baptism marked the entrance of the faithful into the right relation with the Catholic Church representing the main cultural institution of medieval society In the period between ca 1050 and ca 1220 the decoration of the font often had an important function to underscore the theology of baptism in the context of the sacraments of the Catholic Church This period witnessed a surge of concern about sacraments Just as religious thinkers attempted to delineate the sacraments and define their function in sermons and Sentence collections sculptural programs visualized the teaching of orthodox ideas for the lay audience This book looks at three areas of primary concern around baptism as a sacrament incarnation initiation and the practice of baptism within the institution of the Church and the images that embody that religious discussion Baptismal fonts have been recognized as part of the stylistic production of the Romanesque period and their iconography has been generally explored as moral and didactic Here the message of these fonts is set within a very specific history of medieval Catholic sacramental theology connecting erudite thinkers and lay users through their decoration and use **The Routledge Companion to Medieval Iconography** Colum Hourihane,2016-12-19 Sometimes enjoying considerable favor sometimes less iconography has been an essential element in medieval art historical studies since the beginning of the

discipline Some of the greatest art historians including M le Warburg Panofsky Morey and Schapiro have devoted their lives to understanding and structuring what exactly the subject matter of a work of medieval art can tell Over the last thirty or so years scholarship has seen the meaning and methodologies of the term considerably broadened This companion provides a state of the art assessment of the influence of the foremost iconographers as well as the methodologies employed and themes that underpin the discipline The first section focuses on influential thinkers in the field while the second covers some of the best known methodologies the third and largest section looks at some of the major themes in medieval art Taken together the three sections include thirty eight chapters each of which deals with an individual topic An introduction historiographical evaluation and bibliography accompany the individual essays The authors are recognized experts in the field and each essay includes original analyses and or case studies which will hopefully open the field for future research

Media, Culture, and Catholicism Paul A. Soukup, 1996 This collection of essays addresses the issue of communication and ministry in a mass media dominated society

Studies in Manuscript Illumination, 1200-1400 Lucy Freeman Sandler, 2007-12-31 The author is Helen Gould Sheppard Professor of Art History at New York University Institute of Fine Arts and a leading authority on English medieval manuscript illumination This volume bring together twenty six of Professor Sandler s studies focusing on illustrated manuscripts produced in England in the thirteenth and fourteenth centuries particularly on the illuminated psalters The marginal illustrations in these psalters are a topic of particular interest and there are a number of iconographic studies derived from this material A separate section deals with the illustrated encyclopedias of the period particularly the Omne bonum

Meyer Schapiro's Critical Debates C. Oliver O'Donnell, 2019-10-14 Described in the New York Times as the greatest art historian America ever produced Meyer Schapiro was both a close friend to many of the famous artists of his generation and a scholar who engaged in public debate with some of the major intellectuals of his time This volume synthesizes his prolific career for the first time demonstrating how Schapiro worked from the nexus of artistic and intellectual practice to confront some of the twentieth century s most abiding questions Schapiro was renowned for pioneering interdisciplinary approaches to interpreting visual art His lengthy formal analyses in the 1920s Marxist interpretations in the 1930s psychoanalytic critiques in the 1950s and 1960s and semiotic explorations in the 1970s all helped open new avenues for inquiry Based on archival research C Oliver O'Donnell s study is structured chronologically around eight defining debates in which Schapiro participated including his dispute with Isaiah Berlin over the life and writing of Bernard Berenson Schapiro s critique of Martin Heidegger s ekphrastic commentary on Van Gogh and his confrontation with Claude L vi Strauss over the applicability of mathematics to the interpretation of visual art O'Donnell s thoughtful analysis of these intellectual exchanges not only traces Schapiro s philosophical evolution but also relates them to the development of art history as a discipline to central tensions of artistic modernism and to modern intellectual history as a whole Comprehensive and thought provoking this study of Schapiro s career pieces together the separate strands of his work

into one cohesive picture In doing so it reveals Schapiro's substantial impact on the field of art history and on twentieth century modernism

Medieval Scholarship Helen Helen Damico, 2015-12-22 This is the third of a three volume set on medieval scholarship that presents original biographical essays on scholars whose work has shaped medieval studies for the past four hundred years A companion to Volume 1 History and Volume 2 Literature and Philology Volume 3 Philosophy and the Arts covers the lives of twenty eminent individuals from Victor Cousin 1792 1867 to Georges Chehata Anawati 1905 1994 in Philosophy from H J W Tillyard 1881 1968 to Gustave Reese 1899 1977 in Music and from Alois Riegl 1858 1905 to Louis Grodecki 1910 1982 in Art History whose subjects were the art music and philosophical thought of Europe between 500 1500 The scholars of medieval philosophy strove to identify the nexus of philosophical truth whether they were engaged in the clash of the Christian church and secular republicanism as reflected in the tension between theology and philosophy in addressing the conflicting perceptions of Muslim identity or in defining Jewish philosophical theology in non Jewish culture Medieval musicologists who are included as the subjects of the essays pioneered or recontextualized traditional views on the definition of music as subject matter on the relationship between music and philosophical concepts on interpretative distinctions between secular and sacred music monophony and polyphony and concepts of form and compositional style The art historians treated in this volume not only overturn the view of medieval art as an aesthetic decline from classical art but they demonstrate the continual development of form and style inclusive of minor and major arts in textiles architecture and architectural sculpture manuscripts ivory carvings and stained glass The philosophers musicologists and art historians who appear in Volume 3 worked in three newly emerging disciplines largely of nineteenth century origin In their distinguished and extraordinary output of energy in scholarly and academic arenas they contributed significantly to the emergence and formation of medieval studies as the prime discipline of historical inquiry into and hence the key to understanding of the human experience

Think Tank Aesthetics Pamela M. Lee, 2020-03-17 How the approaches and methods of think tanks including systems theory operational research and cybernetics paved the way for a peculiar genre of midcentury modernism In *Think Tank Aesthetics* Pamela Lee traces the complex encounters between Cold War think tanks and the art of that era Lee shows how the approaches and methods of think tanks including systems theory operations research and cybernetics paved the way for a peculiar genre of midcentury modernism and set the terms for contemporary neoliberalism Lee casts these shadowy institutions as sites of radical creativity and interdisciplinary practice in the service of defense strategy Describing the distinctive aesthetics that emerged from such institutions as the RAND Corporation she maps the multiple and overlapping networks that connected nuclear strategists mathematicians economists anthropologists artists designers and art historians Lee recounts among other things the decades long colloquy between Albert Wohlstetter a RAND analyst and his former professor the famous art historian Meyer Schapiro the anthropologist Margaret Mead's deployment of innovative visual aids that recall midcentury abstract art and the combination of cybernetics and modernist design in an Opsroom for

the short lived socialist government of Salvador Allende in 1970s Chile and its restaging many years later as a work of art Lee suggests that we think of these connections less as disciplinary border crossings than as colonization of the specific interests of arts by the approaches and methods of the sciences Hearing the echoes of think tank aesthetics in today's pursuit of the interdisciplinary and in academia's science infused justification of the humanities Lee wonders what territory has been ceded in a laboratory approach to the arts

Art in Its Time Paul Mattick, 2003 This is an exciting exploration of the role art plays in our lives Mattick takes the question What is art as a basis for a discussion of the nature of art he asks what meaning art can have and to whom in the present order

Blurred Boundaries and Deceptive Dichotomies in Pre-Modern Texts and Images Dafna Nissim, Vered Tohar, 2023-12-18 This collection of essays focuses on the way blurred boundaries are represented in pre modern texts and visual art and how they were received and perceived by their audiences readers listeners and viewers According to the current understanding that opposing cognitive categories that are so common in modern thinking do not apply to pre modern mentalities we argue that individuals in medieval and pre modern societies did not necessarily consider sacred and secular male and female real and fictional and opposing emotions as absolute dichotomies The contributors to the present collection examine a wide range of cultural artifacts literary texts wall paintings sculptures jewelry manuscript illustrations and various objects as to what they reflect regarding the dominant perceptual system the network of beliefs worldviews presumptions values and norms of viewing reading hearing different from modern epistemology strongly predicated on the binary nature of things and people The essays suggest that analyzing pre modern cultural works of art or literature in light of reception theory can lead to a better understanding of how those cultural products influenced individuals and impacted their thoughts and actions

Artistic Integration in Gothic Buildings Virginia Chieffo Raguin, Kathryn Brush, Peter Draper, 1995-01-01 In this collaborative work seventeen international scholars use contemporary methodologies to address the ways in which we understand Gothic church buildings today Artistic Integration in Gothic Buildings discusses major monuments that have traditionally stood at the core of medieval art historical studies the cathedrals of Durham Wells Chartres Reims Poitiers Strasbourg and Naumburg the abbey of Saint Denis and the Sainte Chapelle of Paris The contributors approach the subject from different specialties and methodologies within the field of art history as well as from the disciplines of history liturgical studies and theology Willibald Sauerlender's overview acknowledges that since the early nineteenth century scholars have been confronted with monuments that no longer perform their original functions The moment of the creation of these great cages of stone filled with images in metal paint glass stone and textiles has passed as surely as Villon's snows of yesteryear Artistic intentions shifted continuously over the centuries as these great buildings were adapted to new situations historical cultural and religious Once the settings for complex and diversified rituals of religious social and political dimensions the buildings today stand in a completely different time frame and are experienced by a different audience This volume addresses the hermeneutics of the development of scholarship

concerning the Gothic church reviewing the variable but largely exclusive agendas from the early nineteenth century to the present including those of Viollet le Duc Lef vre Pontalis M le Sedlmayr Von Simson Panofsky Grodecki and Bony The conclusion is that there is no way to return to the original Gothic cathedral or the original audience Artistic Integration in Gothic Buildings reassesses the traditional canon through a new pluralism of approaches and presents the Gothic church as an intricate and complex living monument that has been evolving over eight centuries and more Rhetorical Invention and Religious Inquiry Walter Jost, Wendy Olmsted, 2000-01-01 This exceptional collection of writings offers for the first time a discussion among leading thinkers about the points at which rhetoric and religion illuminate and challenge each other The contributors to the volume are eminent theorists and critics in rhetoric theology and religion and they address a variety of problems and periods Together these writings shed light on religion as a human quest and rhetoric as the origin and sustainer of that quest They show that when pursued with intelligence and sensitivity rhetorical approaches to religion are capable of revitalizing both language and experience Rhetorical figures for example constitute forms of language that say what cannot be said in any other way and that move individuals toward religious truths that cannot be known in any other way When firmly placed within religious social and literary history the convergence of rhetoric and religion brings into focus crucial issues in several fields including philosophy psychology history and art and interprets relations among self language and world that are central to both past and present cultures **Color and Culture** John Gage, 2025-01-28 A groundbreaking award winning analysis of color in Western culture from the ancient Greeks to the late twentieth century by one of the most foremost authors on the subject What does the language of color tell us Where does one color begin and another end Is it a radiant visual stimulus an intangible function of light or a material substance to be molded and arrayed Color is fundamental to art yet so diverse that it has hardly ever been studied in a comprehensive way Art historian John Gage considers every conceivable aspect of the subject in this groundbreaking analysis of color in Western culture from the ancient Greeks to the late twentieth century Gage describes the first theories of color articulated by Greek philosophers and subsequent attempts by the Romans and their Renaissance disciples to organize it systematically or endow it with symbolic power He unfolds its religious significance and its use in heraldry as well as how Renaissance artists approached color with the help of alchemists He explores the analysis of the spectrum undertaken by Isaac Newton and continued in the nineteenth century by artists such as Georges Seurat traces the influence of Johann Wolfgang von Goethe s color theory and considers the extraordinary theories and practices that attempted to unite color and music or make color into an entirely abstract language of its own A seminal undertaking to suggest answers to many perennial questions about the role of color in Western art and thought Color and Culture throws fresh light on the hidden meanings of many familiar masterpieces *Colour and Culture* John Gage, 2024-10-24 What does the language of colour tell us Where does one colour begin and another end Is it a radiant visual stimulus an intangible function of light or a material substance to be moulded and arrayed Colour is fundamental to art yet so

diverse that it has hardly ever been studied in a comprehensive way Art historian John Gage considers every conceivable aspect of the subject in this groundbreaking analysis of colour in Western culture from the ancient Greeks to the late twentieth century Gage describes the first theories of colour articulated by Greek philosophers and subsequent attempts by the Romans and their Renaissance disciples to organize it systematically or endow it with symbolic power He unfolds its religious significance and its use in heraldry as well as how Renaissance artists approached colour with the help of alchemists He explores the analysis of the spectrum undertaken by Newton and continued in the nineteenth century by artists such as Seurat traces the influence of Goethe's colour theory and considers the extraordinary theories and practices that attempted to unite colour and music or make colour into an entirely abstract language of its own The first ever undertaking to suggest answers to many perennial questions about the role of colour in Western art and thought this study throws fresh light on the hidden meanings of many familiar masterpieces

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